

News of the Theaters, Music,

By MAITLAND DAVIES.

In bringing the Misses Dorothy, Rosalind and Cynthia Fuller to Phoenix for a recital, the Woman's club has earned the gratitude of every music lover in the city. We cannot remember a winter so devoid of musical features of interest since we have been in Phoenix, and now, at the tail end of the season when hope of anything at all worth while had almost vanished, the directorate of the club has secured an attraction that would have stood out among the most pretensions that have ever been here.

Not only is the attraction one of remarkably high standard but it is also an absolute novelty, both in the program they present and its treatment. These charming young women appear in early Victorian costumes and sing the old songs of England, to harp accompaniment—the folk songs and the ballads that have come down through the ages and retain all the quaint sweetness and charm that made them so dear to the people of bygone days and has preserved them in all their wholesome freshness to the use of the people of today.

No offering that has been put before the public this winter has offered more to music lovers and entertainment seekers generally than this engagement of these artists who have made the United States a second home for themselves, through the beauty of their work. The recital will be given on Monday evening, March 22.

Rehearsals will begin tomorrow for the Country club play, "Seven Days," the comedy by Mary Roberts Rinehart and Avery Hopwood, is the vehicle selected, and it should prove one of the most popular plays ever produced by amateurs. It ran for a season and a half at the Astor theatre in New York, playing to crowded houses and doing more good to the downtrodden than a dozen doctors' prescriptions. It is genuinely funny, one of the funniest plays that



Dorothy, Rosalind and Cynthia Fuller, coming to sing at the Woman's Club, March 22nd

Here is Another Circus Story. Seems as if the air is full of circus stories these days. After the knockout blow that Harry Nace received in his stunt at the Associated Charities benefit performance last Wednesday night, he sat in his dressing room talking of the risks acrobats and gymnasts were constantly called on to take. We asked him what he thought was the most perilous moment he had ever gone through and after thinking a while, frowning a bit and smiling a good deal he handed us this one.

"Some years ago I was working with the Great American circus and Zerado and I were doing trapeze performances. We worked about forty feet up in the air and the climax of the act was when he hung from the bar by his knees and spun me around on a cord suspended from his teeth. On the day I speak of we were in New Orleans and Harry was racing about a beautiful girl he had met and invited to the performance as his guest. As we went on he continued to race, then started to growl because he saw the seats he had reserved looming up all empty. All through the act he grumbled and fretted, and then came the big finish.

"Just as I was laughing suspended from his teeth, spinning around in mid-air, that confounded girl came in. 'There she is Harry, Zerado cried, and free from all support I went sprawling through space. You can imagine how I felt with forty feet of nothing under me. It seemed an hour before I struck. 'Faintly, like it was through a fog, all lit up with stars, I heard Harry finish his speech, 'what she a peach'."

"Luckily I landed on a big ring rug, safely folded up, which broke my fall, and saved my life, although the shock jarred me into semi-consciousness. A few seconds and I was on my feet again, white with fright and pain. Right within reach lay a tent stake, and I got hold of it and went after Zerado.

"She's a peach alright, I yelled, but I'm a prickly pear and I am going to hand you something to remember me by. Harry beat it to the dressing tent and a bunch of men held me down till I cooled off. I guess that was the worst few minutes of my life."

"The Pensive Girl." Another musical comedy has made its appearance on New York's bill of fare and promises to be one of the biggest successes of the season. It is "The Pensive Girl," with Emma Trentini and Clifton Crawford as co-stars. Coming in a round-about way from Vienna, with considerable American tinkering on the side, it is packing the Forty-fourth street theatre nightly and in addition to the

very clever work of Mr. Crawford and Miss Trentini, it has the distinction of introducing to Broadway, a brand new dancer, Miss Frances Pritcher, who is very likely to claim the foremost place in the affections of New York theatregoers within a very short time. Discovered by the indefatigable Jules Belmar, her work has created such a sensation that she has received editorial comment in more than one of the great New York dailies, with Mr. Crawford, she is one of the big factors in the success of the piece.

Little Trentini, the star, has had a career quite out of the ordinary. She is a funny little thing, with the woodiest legs we have ever seen, and it is not hard to imagine her industriously sweeping down the front steps of her mother's home in Milan, Italy, not so many years ago. It was on one of these occasions that Campanini passed by and hearing her singing while she worked stopped and asked her about her voice



Robert Brewer in Edison drama, "The Magnate of Paradise," today at the Lion Theater

and if she took singing lessons. She told the "fine gentleman" that she had not enough money to take lessons and that anyway her mother always told her to "hush her noise or go outdoors and sing." Remarking that some day she might sing indoors to a more appreciative audience, he went in and interviewed her mother. As a result she became the pupil of famous teachers and soon made her debut at Covent Garden, London, in "La Boheme," singing the role of "Musetta" to Melba's "Mimi." Oscar Hammerstein brought her to this country in 1908, as a member of his famous Manhattan Opera company, and when he was finally retired from business by the Metropolitan people, Arthur Hammerstein transferred her to light opera and she was heard in "Naughty Marietta" and then in "Fidelity."

In spite of the fact that her career in light opera has been a continuous success, she wants to get back into the grand opera game again that she may have an opportunity to sing "Cho Cho San" in "Madame Butterfly."

"Honey Boy" Passes Out. To all the thousands of people to whom his work was made happier, the news of the death of George "Honey Boy" Evans, in Baltimore, last week, will come as a real sorrow. The famous minstrel man was born in Pontolyn, Wales, in March, 1870, and he made his first professional appearance in this country in Canton, Ohio, in 1891. Since that time he has been continuously before the public, and wherever his work took him he made friends who could never forget him.

He got the name of "Honey Boy" from Cohan and Harris' "Honey Boy Minstrels" of which he was the star.

He bought the interests of the producers in this organization in 1890 and since then has toured the country at the head of his own company.

A blackface artist of the highest type he wrote some of the biggest musical hits of the country, "I'll Be True to My Honey Boy," "Standing on the Corner," "Didn't Mean No Harm," "Come Take a Trip in My Airship," and "Down Where the Watermelon Grows" are only a few of his big successes.

NOTES.

KAISER ALBEE of the United Booking office has reduced the salary of Mrs. Leslie Carter, five hundred dollars a week because a moving picture of "Du Barry," with Mrs. Carter in the leading role appeared just across the street from the vaudeville theatre in which she was appearing in a tabloid sketch of "Zaza." Mr. Albee has maintained for a long time that no actor or actress who was appearing in the movies was worth as much to the U. B. O. as they had been before they took to a screen career, and that he would demonstrate the extent of his belief by a sharp reduction in salary at the very first opportunity that afforded itself. Mrs. Carter is the first to suffer and her salary is now \$1,500 instead of \$2,000 weekly.

ON AGAIN OFF AGAIN. One cannot always tell just how a clientele, that has been acquired through years of satisfactory offerings, will act when the theatre of their choice changes its policy. Manager Lee-craft of the Lion knows considerably more about this now than he did a few weeks ago. Shortly after the announcement was made that the Lion would use the General film program instead of the Mutual, the patrons of the house began to murmur that they were well satisfied with things as they were, and when the change was actually made on March 1, they were not particularly pleased, in fact, the demand for the old pictures has been so insistent that the Lion is going back to its first love tomorrow and from then on the Mutual program will be seen regularly at the old stand.

It is not that his patrons love the General program less; but they love the Mutual considerably more than the change is made.

THE FULLER SISTERS who will appear at the Woman's club next Monday evening, March 22, will offer a program that is altogether novel and charming. Their singing of the old songs is a rare treat and one which has endeared them to the whole country, east and west. It will be the first time in several seasons that the Woman's club has brought artists to appear in Phoenix under their direction and will unquestionably prove the most important musical event of the season.

"NINETY IN THE SHADE" lived up to its name at the Knickerbocker theatre in New York last week when the ghost failed to walk. There was the hottest time that has happened on Broadway since the dog days, and all records went by the board. The trouble began when the money for the previous week had not been paid after the performance on Friday night. Saturday the thermometer was going up steadily and the bulb smashed and quicksilver flew all over the place after the his recent production of "A Mid-



Fielding and his hat

matinee. There was no evening performance and the Knickerbocker was dark.

The crest of the storm passed but, more than rumblings and mutterings still are heard. "Ninety" in the Shade" has put up the shutters and if reports that have reached as far as Phoenix are to be relied upon, Daniel Y. Arthur has a problem on his hands that will take a lot of solving. When men of the type of Edward Martindell, Fred Walton, Pedro de Cordoba and Victor Morley, backed by the Actor's Equity



CHARLES WHITE and his Mutual-Movie PELICAN

association gets on his trail, it behooves the manager who does not pay salaries to duck.

IT PAYS TO BE AGREEABLE. The night after they appeared at the benefit for the Associated Charities, the Ellis Musical Comedy company played to the biggest night's business, outside of Saturday and Sunday, since they opened in Phoenix. Why? The stunt they did at the Ellis on Wednesday night demonstrated to a great many people who had not yet been to the Coliseum, that Miss Vivienne, Earl Hall, Miss Lewis and the other principals were of a much higher calibre than Phoenix has yet found in a local musical stock company. They put over a lot of comedy that was clean and really funny. It tickled the audience and they wanted to see more, so they went to the Coliseum the next evening. That paid, too, for when they got there they found an excellent offering, chock full of fun, and music, not elaborately staged, but very well handled and they will all call again.

Barker Will Return. To everybody who is at all interested in the stage and its development, the news that Granville Barker plans to return to this country next season and is likely to have a theatre of his own, is at least interesting. Nothing has taken place this season that has created the general interest of Mr. Barker's production at Wallack's theatre in New York. Not only has he forsaken the beaten track but he has brought home to Americans that there is a way of producing plays and getting tremendously satisfactory as well as artistic results, that is quite different from the well defined ideas of Belasco and other leading modern managers.

Mr. Barker's results with classical operas was going up steadily and semi-classical settings have been the bulb smashed and quicksilver flew all over the place after the his recent production of "A Mid-

EMPRESS

TODAY
MATINEE AND NIGHT

The Broadway Star Feature

"413"

A Sensational Melo-
Drama in 3 Parts

Monday and Tuesday

"The School for Scandal"

Featuring Alice Joyce

"On Circus Day"

Featuring
ROMAINE FIELDING

summer Night's Dream, has called thing that has ever been shown in forth more comment than anything a movie theatre in Phoenix. Then, that has appeared on the theatrical following Sunday, on April 11, stage in New York in the last fit- Marie Dressler and "Tilly's Punctured Romance" will come for an entire week, of all the comedies that have achieved things which would have been considered quite impossible, in New York, a few years ago.

Not only "A Midsummer Night's Dream," but the Shavian comedy, "Androcles and the Lion" and "The Man Who Married a Dumb Wife," have pleased New York mightily. The influence of Mr. Barker on the American stage promises to be not only widespread, but all prevailing, world.



John Emerson in "Conspiracy," Arizona Friday and Saturday

At Last. And then, praise be, not only "Cabiria" but also the greatest laugh producer ever thrown on a screen, "Tilly's Punctured Romance." They will both be shown at Captain Miner's Arizona theatre next month.

"Cabiria," which is acknowledged to be the most wonderful achievement of the movies, will be shown on April 5, 6 and 7, with a special musical program. It will eclipse any-

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MATINEE TODAY

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